

VISIT...

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Here I Am

(End Title)

Words and Music by
Bryan Adams, Gretchen Peters
and Hans Zimmer

Moderately

Guitar → Bm
(capo 1st fret)

Piano → Cm



mf



E $\flat$

B $\flat$

Cm

A $\flat$

E $\flat$

B $\flat$



Fm

A $\flat$ sus2

E $\flat$

Here I am,
Here we are, we've



B $\flat$

A $\flat$

E $\flat$

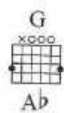
this is me.
just be - gun.

There's no - where else on earth I'd rath - er be.
And af - ter all this time our time has come.

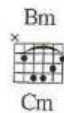
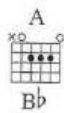
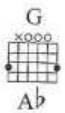
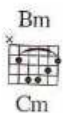
Yeah, —



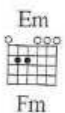
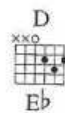
Here I am, just me and you. To - night we make our dreams come
here we are, still go - ing strong, right here in the place where we be -



true.) It's a new world, — it's a new start. — It's a -
long.)



live with the beat - ing of — young — hearts. — It's a new day, — it's a



To Coda



1.



new plan. — I've been wait - ing for — you. Here I am. —

Bm Cm G Ab D Eb A Bb Bm Cm G Ab

This system contains the first two measures of music. The guitar part has chords Bm, Cm, G, Ab, D, Eb, A, Bb, Bm, Cm, and G, Ab. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand, both in a minor key.

D Eb A Bb Bm Cm G Ab D Eb A Bb

Here I am. —

This system contains the next two measures. The guitar part has chords D, Eb, A, Bb, Bm, Cm, G, Ab, D, Eb, and A, Bb. The piano accompaniment continues with the melody and bass line. A vocal line enters with the lyrics "Here I am." in the second measure.

Em7 Fm7 Gmaj7 Abmaj7 2. Gmaj9 Abmaj9

This system contains the next two measures. The guitar part has chords Em7, Fm7, Gmaj7, Abmaj7, and a second ending with Gmaj9 and Abmaj9. The piano accompaniment features a more complex texture with sustained chords and moving lines.

D5 Eb5

Here I am. — Yeah, here I

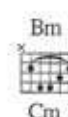
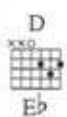
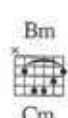
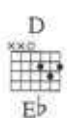
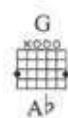
This system contains the final two measures. The guitar part has chords D5 and Eb5. The piano accompaniment features a fast, rhythmic melody in the right hand. A vocal line enters with the lyrics "Yeah, here I" in the second measure.



am. Here I am. —



Yeah, yeah, — yeah, —



Em7 Fm7 Gmaj9 Abmaj9

Wait - ing for — you.

D Eb A Bb G Ab

Here I am, this is me. There's no - where else on earth I'd rath -

D Eb G Ab D Eb

er be. Here I am, just me and you. — To -

C Db A Bb

night we'll make our dreams — come — true. Oh, — it's a

D.S. al Coda

Coda

Gmaj9
Abmaj9

Bm
Cm

G
Ab

Oh, _____ here I am. _____ (Ooh, _____)

D
Eb

A
Bb

Bm
Cm

G
Ab

D
Eb

A
Bb

here I am. Here I am. _____ Ooh, _____ here I am. oh, _____ right next to you. _____

Bm
Cm

G
Ab

D
Eb

A
Bb

Bm
Cm

G
Ab

Ooh, _____ here I am.) And sud - den - ly the world is

D
Eb

A
Bb

Bm
Cm

G
Ab

D
Eb

A
Bb

all brand - new. Here I am. _____ (Oh, oh, _____ oh, _____ Here I am. _____ Oh, oh, _____ oh, _____

Bm Cm G Ab D Eb A Bb Bm Cm G Ab

Oh, oh, — oh, — I'm gon - na stay, — Oh, oh, — oh, — Oh, oh, — oh, —

D Eb A Bb Em Fm Gmaj9 Abmaj9

Oh, oh, — oh, — Now there's noth - ing stand - ing in our way, — Oh, here I am, —

N.C.

Here I am, —

(Spoken:) This is me.

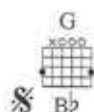
I Will Always Return

Moderately slow

Words and Music by
Bryan Adams, R.J. Lange
and Hans Zimmer

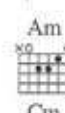
Guitar → Gsus2
(capo 3rd fret)

Piano → B $\flat$ sus2

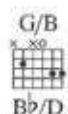


I hear the wind call your name. It
feel your breath on my skin. I
wind your breath call your name. the

mp *mp. mf. mf*



calls me back home a - gain. It sparks up the fi - re, a
hear your voice deep with - in. The sound of my lov - er, a
sound that leads me home a - gain. It sparks up the fi - re, a



flame that still burns. Oh, it's to you I'll al - ways
feel - ing so strong. Oh, it's to you I'll al - ways
flame that still burns. Oh, it's to you I will al - ways

1. D Em7 D C
F Gm7 F Eb

re - turn.

mf

Em7 D C 2. D
Gm7 F Eb F

I still be - long. And now I
re - turn. Wan - na

Omit on D.S. C G Em Am G
Eb Bb Gm Cm Bb

know it's true, my ev - ry road leads to you.

D C G/B Em
F Eb Bb/D Gm

And in the hour of dark - ness, dar - lin', your

Am Cm G Bb D F C Eb G Bb

light gets me through. Wan-na swim in your riv-er, be

Em Gm C Eb G/B Bb/D A/C# C/E

warmed by your sun, bathe in your wa-ters 'cause you are the

B D C Eb G Bb

one. I can't stand the dis-tance. I

Em Gm Bm Dm C Eb

can't dream a-lone. I can't wait to

G Bb Am Cm D To Coda F

see you. — Yes, I'm — on my way — home. I'm

Em Gm Dsus4 Fsus4 C Eb G/B Bb/D Am Cm

on my way.

D F Em7 Gm7 D F C Eb

Oh, I hear the —

D.S. (take 2nd ending) al Coda

Coda Dsus4 D Csus2 D Fsus4 F Ebbsus2 F

— home. Oh, I hear the —

Em Gm D F C Eb

wind _____ call _____ your name, the

Em Gm D F C Eb

sound that _____ leads me _____ home _____ a - gain. It

Am Cm D F G Bb

sparks up the fi - re, a flame that still burns.

Am Cm D F Em Gm D

Yeah, _____ I'm on my way, _____ I will _____ al - ways re -

 **C**
 **Em**
 **D**
 **C**
 **Eb**

turn, — yes I will, — al - ways re - turn. — I've

 **Am**
 **D**
 **G/B**
 **C**
 **Cm**
 **F**
 **Bb/D**
 **Eb**

seen ev - 'ry sun - set, and with all that I've — learned, — oh,

 **G/B**
 **Bb/D**
 **C**
 **Eb**

it's to you I will al - ways, —

dim. *mp*

 **Dsus4**
 **Fsus4**
 **D**
 **F**

al ways re - turn. —

Tacet

You Can't Take Me

Words and Music by
Bryan Adams, Gavin Greenaway
and R.J. Lange

Moderately slow



First system of musical notation (treble and bass clef) with a mezzo-forte (*mf*) dynamic marking.



Second system of musical notation (treble and bass clef).



Third system of musical notation (treble and bass clef) with lyrics: "Got - ta fight an - oth - er fight. Why did it all go wrong? I got - ta run an - oth - er night. I wan - na know what's go - ing on."



Fourth system of musical notation (treble and bass clef) with lyrics: "Get it out, check it out. And what's this hold - ing me? I'm on my way and I don't feel right. I'm not where I'm sup - posed to be."

Em D/E



I got - ta get me back. — I can't be beat and that's a fact. —
 I got - ta fight an - oth - er fight. — I got - ta fight with all my might. —

Am7 C



It's o - kay: I'll find a way. — You ain't gon - na take me down no way. —
 I'm get - ting out, so check it out. — You're in my way, yeah, you bet - ter watch out. —

Bm E5



(Whoa, ————— whoa!)

Don't judge a thing till you know what's in - side it.

C G



Don't — push me. I'll fight it. Nev - er gon - na give in, nev - er gon - na give it up, no. —

Bm E5

(Whoa, _____) If you can't catch a wave then you're nev - er gon - na ride it.

whoa!

C G

You can't come un - in - vit - ed. Nev - er gon - na give in, nev - er gon - na give it up. no. —

D5 1. C5 B5

You can't take me, I'm _____

E5 E5/F# D5/A Csus2

free. _____

E5 E5/F# D5/A Csus2

2. C5 B5 E5 E5/F#

You can't take me, I'm _____ free. _____

D5/A Csus2 E5 E5/F#

D5/A Csus2 Play 3 times E5

Get Off My Back

Words and Music by
Bryan Adams and Eliot Kennedy

Medium Rock

Guitar →

G5

F5

C5

Bb5

G5

F5

(capo 1st fret)



Piano →

Ab5

Gb5

Db5

Cb5

Ab5

Gb5

mf

C5

Bb5

G5

F5

C5

Bb5



Db5

Cb5

Ab5

Gb5

Db5

Cb5

Well, you think that you can take me on. ———
know it's all just a game ———

You must be cra -
that I'm play -

G5

F5

Play 1st time only

Play 2nd time only



Ab5

Gb5

Db5

Cb5

Db5

zy.
ing.

There

Don't

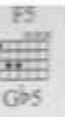
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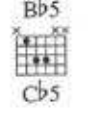
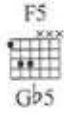
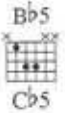
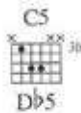
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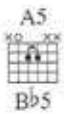
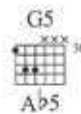


ain't a sin - gle thing you've done — that's gon - na phase — me.
 think that you can find a way in; — that's what I'm say - ing.



Oh, but } if you want to have a go, —
 Oh, — }

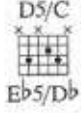
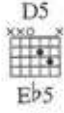
(mf)



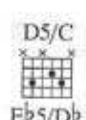
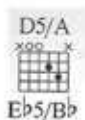
Play 1st and 2nd times only

I just wan - na let you know... — { Yeah, } get off of my
 Oh, }

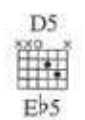
Play 3rd time only



Get off! Get off! Yeah, get off of my back and in - to my



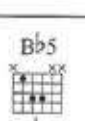
game. Get out of my way and out of my brain. Get out of my



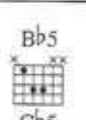
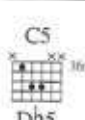
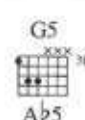
face or give it your best shot. I think it's time you bet - ter face the



1.



fact. Get off of my back!



2.



You back!

G5
Ab5
 F5
Gb5
 C5
Db5
 Bb5
Cb5

f

G5
Ab5
 F5
Gb5
 C5
Db5
 G5
Ab5
 F5
Gb5

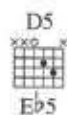
C5
Db5
 Bb5
Cb5
 G5
Ab5
 F5
Gb5
 C5
Db5
 Bb5
Cb5

D.S. al Coda

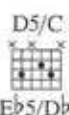
Oh, —

Coda
 D5/G
Eb5/Ab
 D5/A
Eb5/Bb
 D5/C
Eb5/Db
 D5/A
Eb5/Bb

shot. You'll know this train is com-ing off this — track. Get off of my



Eb5



Eb5/Db



Eb5/Ab



Eb5/Bb



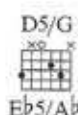
Eb5



Eb5/Db

back!

Yeah, get off of my — back!



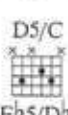
Eb5/Ab



Eb5/Bb



Eb5



Eb5/Db



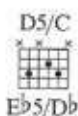
Eb5/Ab



Eb5/Bb

Get off!

Get



Eb5/Db

off,

get off,

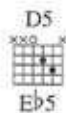
get off,

get off,

get



Bb5



Eb5

off,

(Get off,

get

off,

get off,

get

off,

get off.)

get

off of my

back!

Brothers Under the Sun

Words and Music by
Bryan Adams, Steve Jablonsky
and Gretchen Peters

Sowly, in 2

N.C.



I had a dream — of the wild o - pen prai - rie,
Fol - low your heart, — lit - tle child of the west — wind,
ev - er you hear, — the wind in the can - yon,

mp, mf, mp



I had a dream — of the pale morn - ing sky, —
Fol - low the voice — that's call - ing you home, —
what - ev - er you see, — the buf - fa - lo run, —



I had a dream — that we flew on
Fol - low your dreams, — but al - ways re -
wher - ev - er you go, — I'll be there be -

*Recorded a half step lower.

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1.

C Dm

gold - en wings and we were the same, — just the same, — you and I. —

mem - ber side you, —

2.

E E7 E+ E Dm

me. I am your broth - er, 'cause you are my broth - er, my

E E7 E+ E Am

yeah, un - der the sun. — } We — are like

broth - er un - der the sun. — }

mf, mf

G F

birds of a feath - er. We — are two hearts joined to - geth - er. We will

E Esus4 E To Coda Am F/A

be for - ev - er as — one, my broth - er un - der the sun, —

mp

D.S. (take 2nd ending) al Coda

Am7 F/A Am F/A Am7 F/A Coda Am

What -

G F

Un - der the sun, — un - der the sun. —

E Esus4 E Am

My broth - er un - der the sun. —

Don't Let Go

Words and Music by
Bryan Adams, Gavin Greenaway,
R.J. Lange and Gretchen Peters

Moderately



mf

Em



I can't be - lieve this — mo - ment's come. — It's so in - cred - i - ble that

Cmaj9



we're a - lone. There's so much to be said and done, —

Cmaj9



It's im - pos - si - ble — not to be o - ver - come,

Em D/F# Am7

Will you for - give me if I feel this way? 'Cause we just met.

Cmaj9 Em G/D

Tell me that's o - kay. So take this feel - ing and make it grow.

Cmaj9 G

nev - er let it, nev - er let it Don't go.

*Omit 3rd time.

Dsus4 Am7 C

let go You give me some - thing that I can be - lieve in. No, of the things you be - lieve in.





don't let _____ ...go of this mo - ment in _____
 go of this mo - ment in _____





time. time. Don't let... let _____





go I can't ex - plain the things that I'm feel - ing. No, don't No, I




won't let go. go.

To Coda II *To Coda I*

Em Am7

Now, — would you mind if I bared — my soul, if I came — right out and
Bared — my

Cmaj9 Em G/D

said, "You're — beau — ti — ful"? 'Cause there's some — thing here I can't ex — plain. —
soul — to you.

Am7 Gsus2/B Em

I feel — I'm div — ing in — to the — driv — ing — rain. — You get my sens — es —

D/F# Am7 Cmaj9

run — ning — wild, and I can't re — sist — your sweet, sweet smile.

Em G/D Cmaj9

So take this — feel — ing, make — it grow, nev — er let it,

D.S. al Coda I Coda I Am

nev — er let it — I've been wait — ing all — my life —

G D Em

— to make this mo — ment feel — so — right. The feel of

Am D C

you — just — fills the — night. So come on, — let's just hold —

D.S. al Coda II

Coda II Am7

C

on tight.

go. go.

G

Don't

No, I won't let go.

Dsus4

Cmaj9

Em

No. don't let go.

No. don't let go.

D/F#

Am7

Cmaj7

No, I won't let go.

No, I won't let go.

Em

D6

C

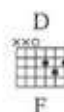
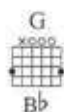
This Is Where I Belong

Words and Music by
Bryan Adams, R.J. Lange
and Hans Zimmer

Moderately

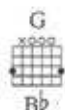
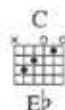
Guitar → G
(capo 1st fret)

Piano → B $\flat$

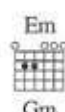
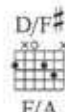
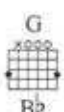


I hear the wind a -

mp *mf*



cross the plain. A sound so strong that calls my -



name. It's wild like the riv - er. It's warm like the

 C
 G/B
 C6
 Dsus4
 D

Eb Bb/D Eb6 F#sus4 F

sun. Yeah, it's here. This is where I be - long.

 C
 G
 Em
 Bm

Eb Bb Gm Dm

Un - der the star - ry skies where ea - gles have - flown.

 C
 G
 Am
 D

Eb Bb Cm F

This place is par - a - dise. It's the place I call — home. The

 C
 G
 Em
 D/F#
 G

Eb Bb Gm F/A Bb

moon on the moun - tains. The whis - pers through the trees. — The

     
 C Eb D/F# F/A G Bb C Eb G/C Bb/Eb D F

waves on the wa - Let noth - ing come be - tween this and me, 'cause ev - 'ry -

    
 C Eb G Bb Em Gm D/F# F/A G Bb

thing I want is ev - 'ry - thing that's here. And

   
 C Eb G/B Bb/D C6 Eb6 Dsus4 Fsus4

when we're all to - geth - er, there's noth - ing to fear.

      
 D F C Eb D/F# F/A G Bb Em Gm D/F# F/A G Bb

 C
 G/B
 C
 G

And when -

 C
 G
 D/F#
 Em
 Bm/D
 C

ev - er I wan - der, the one thing I've learned,

 D/C
 C
 G
 Am
 G/D

yeah, it's to here I will al - ways, al -

 D
 G

ways re - turn.

Here I Am

Words and Music by
Bryan Adams, Gretchen Peters
and Hans Zimmer

Moderately

Guitar → D5
(capo 1st fret)

Piano → Eb5

Dsus4



Ebsus4

D



Eb

Dsus4



Ebsus4

D



Eb

D7sus4



Eb7sus4

D7



Eb7

G



Ab

Bm



Cm

Dsus4



Ebsus4

D



Eb

Asus4



Bbsus4

A



Bb

D



Eb

A



Bb

A/G



Bb/Ab

G



Ab

Here I am, this is me. I come in - to this world so wild —

D



Eb

Dsus4



Ebsus4

D



Eb

G



Ab

D/A



Eb/Bb

— and free. Here I am, so young — and strong, — right

C
Db

A
Bb

Bm7
Cm7

Gsus2
Ab sus2

here in the place — where I be — long. It's a new — world, — it's a

D/A
Eb/Bb

A
Bb

Bm7
Cm7

Gsus2
Ab sus2

D
Eb

A
Bb

new — start. — It's a — live with the beat — ing of — young — hearts. — It's a

Bm7
Cm7

Gsus2
Ab sus2

D/A
Eb/Bb

A
Bb

Em7
Fm7

G
Ab

new — day — in a new — land, — and it's wait — ing for — me.

Asus4
Bb sus4

A
Bb

D/F#
Eb/G

G
Ab

Asus4
Bb sus4

A
Bb

Here I — am. — Oh, — it's a

mf

Bm7 Gsus2 D/A A Bm7 Gsus2
 Cm7 Ab sus2 Eb/Bb Bb Cm7 Ab sus2

new world, it's a new start. It's a - live with the beat - ing of

D A Bm7 Gsus2 D/A A
 Eb Bb Cm7 Ab sus2 Eb/Bb Bb

young hearts. Yeah, it's a new day in a new land, and it's

Em7 G Asus4 A D
 Fm7 Ab Bb sus4 Bb Eb

wait - ing for me. Here I am.

Dsus4 Eb^b Dsus2 D
 x x 0 x x 0 x x 0 x x 0
 Eb^bsus4 Eb^b Eb^bsus2 Eb^b

Dsus4 Eb^b Dsus2 D
 x x 0 x x 0 x x 0 x x 0
 Eb^bsus4 Eb^b Eb^bsus2 Eb^b

Dsus4 Eb^b Dsus2 D
 x x 0 x x 0 x x 0 x x 0
 Eb^bsus4 Eb^b Eb^bsus2 Eb^b

Sound the Bugle

Words and Music by
Gavin Greenaway and Trevor Horn

Moderately slow

Em Bm/D C G/B Am7

mp

Dsus4 D Csus2 C sus[#]4

rit.

Cadd9 Em D/F# Em

Sound — the bu - gle

Em D/F# Em Bm C

now, Play it just for me. As the sea - sons change, — re - mem - ber how — I

The musical score is written for guitar and piano. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderately slow'. The guitar part includes chords: Em, Bm/D, C, G/B, Am7, Dsus4, D, Csus2, C sus[#]4, Cadd9, Em, D/F#, Em, Bm, and C. The piano part features a melody in the right hand and a bass line in the left hand. The melody includes triplets and a 'rit.' (ritardando) section. The lyrics are: 'Sound — the bu - gle', 'now, Play it just for me. As the sea - sons change, — re - mem - ber how — I'.

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used to be. Now I can't go on, I can't e - ven






start. I've got noth - ing left, — just an emp - ty heart, — I'm a






sol - dier, — wound - ed, so — I must give up — the fight, There's noth - ing more —






— for me. — Lead me a - way, — or leave me ly - ing here.

Em Bm/D C G/B Am7 Cmaj7 Dsus4 D

Sound the bu-

Em D/F# Em

gle now. Tell them I don't care. There's not a road -

Bm C Dsus4 D

I know - that leads to an - y - where. With - out a light -

G/B C G/D Em

I fear that I - will stum - ble in the dark, lay right - down, -






de - cide — not to go on. — Then from on high, —






some - where in — the dis - tance, there's a voice —






— that calls, — "Re - mem - ber who you are." — If you lose —







— your - self, — your cour - age soon — will fol - low. So be strong —



to - night, —

Re - mem - ber who you are.



Yeah, ————— you're a sol -



dier now, —

fight - ing in — a bat - tle to be free —



— once more, —

Yeah, that's worth fight - ing for. —

Run Free

(Excerpt)

Words and Music by
Hans Zimmer, Jim Dooley
and Steve Jablonsky

Moderately

N.C.

mf

G/B

C

D/F#

G

G/B

Em

D/F#

G

G/B

C

D/F#

G

G/B

C

G

G/B

G

C

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The musical score is organized into five systems, each consisting of a guitar staff and a piano staff. The key signature is G major (one sharp) and the time signature is 4/4.

System 1: The guitar staff begins with a triplet of eighth notes (G, A, B) and a whole note chord of Dsus4. The piano staff features a triplet of eighth notes (G, A, B) and a whole note chord of Em. The system concludes with a triplet of eighth notes (G, A, B) and a whole note chord of D.

System 2: The guitar staff continues with a triplet of eighth notes (G, A, B) and a whole note chord of B/D#. The piano staff features a triplet of eighth notes (G, A, B) and a whole note chord of Dsus2/F#. The system concludes with a triplet of eighth notes (G, A, B) and a whole note chord of D/F#.

System 3: The guitar staff begins with a triplet of eighth notes (G, A, B) and a whole note chord of Gm. The piano staff features a triplet of eighth notes (G, A, B) and a whole note chord of D7/A. The system concludes with a triplet of eighth notes (G, A, B) and a whole note chord of Gm.

System 4: The guitar staff continues with a triplet of eighth notes (G, A, B) and a whole note chord of Dm/F. The piano staff features a triplet of eighth notes (G, A, B) and a whole note chord of Eb. The system concludes with a triplet of eighth notes (G, A, B) and a whole note chord of Dsus4.

System 5: The guitar staff begins with a triplet of eighth notes (G, A, B) and a whole note chord of D. The piano staff features a triplet of eighth notes (G, A, B) and a whole note chord of C. The system concludes with a triplet of eighth notes (G, A, B) and a whole note chord of C.

Emsus2  Em 

C  G  A/C# 

B/D#  B  Am7  Bm 

Emadd9  Em  D  Am7 

Bm  Csus2  Csus2  Dsus4  D5  Em 



The piano score is written for a piece in D major, indicated by two sharps (F# and C#) in the key signature. The music is organized into five systems, each with a treble and bass staff. The bass line is characterized by continuous eighth-note triplets. The treble line features a variety of chords, many of which are held for multiple measures, and includes several triplet runs. The piece concludes with a final chord in the fifth system.

Homeland

(Main Title)

Music by Hans Zimmer

Moderately



First system of music. Treble clef, 3/4 time. Bass clef, 3/4 time. Dynamics: *mf*. The music consists of a melody in the treble and a bass line in the bass. The melody starts with a whole note C4, followed by a half note D4, and a quarter note E4. The bass line consists of a steady eighth-note pattern: C4, D4, E4, F4, G4, A4, B4, C5.



Second system of music. Treble clef, 3/4 time. Bass clef, 3/4 time. The melody in the treble features triplets of eighth notes: C4-D4-E4, F4-G4-A4, and B4-C5. The bass line continues with the steady eighth-note pattern.



Third system of music. Treble clef, 3/4 time. Bass clef, 3/4 time. The melody in the treble continues with triplets of eighth notes: C4-D4-E4, F4-G4-A4, and B4-C5. The bass line continues with the steady eighth-note pattern.



Fourth system of music. Treble clef, 3/4 time. Bass clef, 3/4 time. The melody in the treble continues with triplets of eighth notes: C4-D4-E4, F4-G4-A4, and B4-C5. The bass line continues with the steady eighth-note pattern.

Chord diagrams: C, G/C, F/C, C, G, F

Chord diagrams: C, G/C, C, C/E, F

Chord diagrams: C, G/C, C, F, C, G/B, Am, Em/G

Chord diagrams: F, G/F, F, C, F, Gsus4

Chord diagrams: G, C, G, F

Chords: C, G/C, C, C/E, F

Chords: C, G/C, C, F, C, G/B, Am, Em/G

Chords: F, G/F, F, C, F, Gsus4

Chords: G, F, G/B, C, Am, G/B, C

Chords: F, G/B, C, C/E, F, C/G, G

Chord diagrams: F, G/B, C, Am, G/B, C

Measures 1-3: Treble staff contains chords and eighth notes. Bass staff contains whole notes.

Chord diagrams: F, C/E, D/F#, E/G#, E

Measures 4-6: Treble staff contains chords and eighth notes. Bass staff contains whole notes.

Chord diagrams: Dm, Em, Am7, Am/G, Dm, Em, Am, Am/G

Measures 7-9: Treble staff contains chords and eighth notes. Bass staff contains whole notes.

Chord diagrams: Dm, G/B, Am, A7/C#, Dm, G

Measures 10-12: Treble staff contains chords and eighth notes. Bass staff contains whole notes.

Chord diagrams: F, G/B, C, Am, G/B, C, F

Measures 13-15: Treble staff contains chords and eighth notes. Bass staff contains whole notes.

Chord diagrams: C/E, F, Gsus4, G

Measures 1-4. Treble staff: C/E (measure 1), F (measure 2), Gsus4 (measure 3), G (measure 4). Bass staff: C/E (measure 1), F (measure 2), Gsus4 (measure 3), G (measure 4).

Chord diagrams: Eb, Bb, Ab, Eb

Measures 5-8. Treble staff: Eb (measure 5), Bb (measure 6), Ab (measure 7), Eb (measure 8). Bass staff: Eb (measure 5), Bb (measure 6), Ab (measure 7), Eb (measure 8).

Chord diagrams: Eb/G, Ab, Eb, Ab

Measures 9-12. Treble staff: Eb/G (measure 9), Ab (measure 10), Eb (measure 11), Ab (measure 12). Bass staff: Eb/G (measure 9), Ab (measure 10), Eb (measure 11), Ab (measure 12).

Chord diagrams: Eb, Bb/D, Cm, Gm/Bb, Ab, Eb

Measures 13-18. Treble staff: Eb (measure 13), Bb/D (measure 14), Cm (measure 15), Gm/Bb (measure 16), Ab (measure 17), Eb (measure 18). Bass staff: Eb (measure 13), Bb/D (measure 14), Cm (measure 15), Gm/Bb (measure 16), Ab (measure 17), Eb (measure 18).

Chord diagrams: Ab, Eb/Bb, Bbsus4, Eb

Measures 19-24. Treble staff: Ab (measure 19), Eb/Bb (measure 20), Bbsus4 (measure 21), Eb (measure 22). Bass staff: Ab (measure 19), Eb/Bb (measure 20), Bbsus4 (measure 21), Eb (measure 22).

Red.

Rain

(Excerpt)

Music by Hans Zimmer

Moderately, in 2

Chord diagrams for guitar are provided above the staff:

- C** (first system)
- Csus4** (second system)
- C** (third system)
- Csus2** (fourth system)
- C** (fifth system)
- Csus4** (sixth system)
- C** (seventh system)
- G** (eighth system)
- C** (ninth system)

Dynamic markings include *pp* (pianissimo) and *mp* (mezzo-piano).

Articulation includes *sim.* (sforzando).

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Chord diagrams: F, C/E, Dm7, C

Chord diagrams: F, C/E, B $\flat$ sus2, B $\flat$ 6/9

Chord diagrams: B $\flat$ maj9, B $\flat$ sus2, C

Chord diagrams: F/A, F/B $\flat$, C

The Long Road Back

(Excerpt)

Words and Music by
Hans Zimmer and Steve Jablonsky

Moderately, in 6

Am

mp

with pedal

Am

G

Am

F/A

Am7

F/A

Am

G

Am

F

Fadd#4

F

C

Csus4

C

Dm

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E E7 E+ E Am

mf

G Am F/A Am7 F/A Am

G Am F

Fadd#4 F C Csus4 C Bb C/E

f

F Dm C/E F Bb





dim.





mp
















rit.

Nothing I've Ever Known

Words and Music by
Bryan Adams, Eliot Kennedy
and Hans Zimmer

Moderately slow

Guitar →
(capo 1st fret)

Piano →



mp




Right now I feel just like a leaf on a breeze...

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 C/E Gsus4 G Dsus4 D
 Db/F Ab/sus4 Ab Eb/sus4 Eb

Who knows - where it's blow - in', who knows - where it's go - in'.

   
 C D/C Bm7 G/B
 Db Eb/Db Cm7 Ab/C

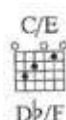
I find my - self some - where - I, I nev - er thought I'd be.

  
 Am D G
 Bbm Eb Ab

I'm go - ing 'round in cir - cles, think - ing a - bout you and me.

   
 C D/C Bm7 Em
 Db Eb/Db Cm7 Fm

And how do I ex - plain it when I don't know what to say. —



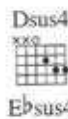
D♭/F



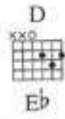
A♭sus4



A♭



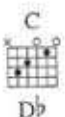
E♭sus4



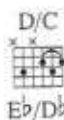
E♭

Who knows _ where it's blow - in',

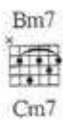
who knows _ where it's go - in'.



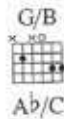
D♭



E♭/D♭



Cm7



A♭/C

I find my - self some - where _ I,

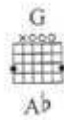
I nev - er thought I'd be.



B♭m



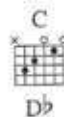
E♭



A♭

I'm go - ing 'round in cir - cles,

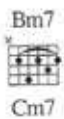
think - ing a - bout you and me.



D♭



E♭/D♭



Cm7



Fm

And how do I ex - plain it when

I don't know what to say. —

Bm Cm E7/G# F7/A Gmaj7 Abmaj7 G6 Ab6 Gmaj7 Abmaj7 G6 Ab6

I'm torn — 'n' I'm fall - in'. I hear — my home — call - in'. Hey, —

D/A Eb/Bb Asus4 Bbsus4 A Bb

I've nev - er felt some - thing so strong. — Oh, — no, —

G Ab To Coda D Eb

it's like noth - ing I've ev - er known. —

G Ab D7sus4/A Eb7sus4/Bb D7/A Eb7/Bb Gsus2/B Ab7sus2/C G/B Ab/C

You're the one I'm look - ing for. You're the one I need. —

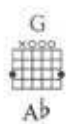
mp



D $\flat$ /F



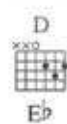
A $\flat$ sus4



A $\flat$

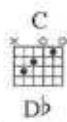


E $\flat$ sus4

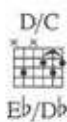


E $\flat$

You're the one that gives me a rea-son to be-lieve.



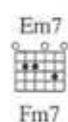
D $\flat$



E $\flat$ /D $\flat$

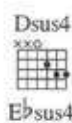


Cm7

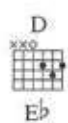


Fm7

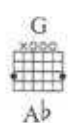
Fol-low-ing a star has led to where you are. It feels so



E $\flat$ sus4



E $\flat$



A $\flat$

D.S. al Coda

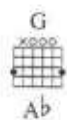
— strong now. —

This can't be wrong now.

Coda



E $\flat$



A $\flat$

It's like noth-ing I've ev-er known.

D

E $\flat$

dim.

Em

Fm

Bm/D

Cm/E $\flat$

F $\sharp$ sus4/C $\sharp$

Gsus4/D

F $\sharp$ /A $\sharp$

G/B

Bm

Cm

Right now I feel — like a leaf on a breeze.

mp

C/E

D $\flat$ /F

Bm/D

Cm/E $\flat$

F $\sharp$ sus4

Gsus4

F $\sharp$

G

Who knows — where it's blow - in' and who knows — where I'm go - in'.

F $\sharp$ sus4

Gsus4

F $\sharp$

G

F $\sharp$ sus4

Gsus4

F $\sharp$

G

rit.

I Will Always Return

(Finale)

Words and Music by
Bryan Adams, R.J. Lange
and Hans Zimmer

Moderately

Guitar → G5
(capo 3rd fret)



Piano → Bb5

p *mp*

G



Bb

D



F

C



Eb

G



Bb

I hear the wind call — my name. The

G/B



Bb/D

C



Eb

G



Bb

C



Eb

G



Bb

D/F#



F/A

sound that leads me home — a - gain. It sparks up the fi - re, a

Em Bm/D C G/B C Dsus4 D
Gm Dm/F Eb Bb/D Eb Fsus4 F

flame that still — burns. To you I will al - ways re - turn. I know the

C D/F# G Em D G C D/F#
Eb F/A Bb Gm F Bb Eb F/A

road is long, but where you are is home. — Wher - ev - er you

G G/B C G/D D C D/F# G
Bb Bb/D Eb Bb/F F Eb F/A Bb

stay, — I'll find — the way. — I'll run like the riv - er. — I'll

Em D G C G/B A/C#
Gm F Bb Eb Bb/D C/E

fol - low the sun. — I fly like an ea - gle — to where I be -

cresc.








long. I can't stand the dis-tance. I can't dream a-lone. I can't wait to








see you. Yes, I'm on my way home. Now I know it's true, my ev-'ry








road leads to you. And in the hour of dark-ness, your light








gets me through. You run like the riv-er. You shine like the




















sun. — Yeah! You fly like an ea - gle, yeah, you are — the








one. I've seen ev - 'ry sun - set, and with all that I've






learned. oh, — it's to you I will al - ways, al




ways — re - turn.

dim. *mf* *mp*

Ped.